

to make it for them. But, bless my soul, that is no kind of way to treat a sculptor. Now, a little story as to how you deal with a sculptor would be very apropos. Then, in article No. 3, he might bring in a little detail showing how comparatively useless sculptors are without architects to collaborate in connection with the base, and the absurd mistakes sculptors sometimes make in the scale of their statues. Architects can be of use to sculptors, but in such cases the architect must understand that he is only second fiddle. When the sculptor acts as decorator of a building, then he in turn is second fiddle and the architect can get his own back.

Now, another little story could be something about the management of competitions on fair and square lines. Sculptors' competitions are sometimes embarked upon in the same way as architectural competitions. We heard a good deal some years ago about the plans for the Ottawa office buildings, but those were well advised who had nothing to do with the competition, because there was far too much real estate in Ottawa, owned by parties on both sides of politics, for a central building which would economize the country's time and money and reduce the janitor service, ever to be possible. We want to guard the sculptors against schemes of that kind for local advertising, which was all that the Ottawa scheme amounted to.

Another little story might be sent out on mural paintings. The present generation has produced a great deal more painting than sculpture, and we have for one able sculptor a dozen able painters, and we have lots of big blank walls, and mural decoration, either in connection with old or in connection with new buildings, would, I think, be a very legitimate field in connection with war memorial work. We could say something on that subject.

Then there is the bronze tablet. I don't think you have to look very far away: you have only to open the paper and you will find people who make bronze tablets and marble stuff by whom "designs will be cheerfully submitted." Cheerfully, CHEERFULLY! There have been some extraordinarily good bronze tablets put up in Canada since the beginning of the war, designed by architects, cast by bronze-founders with a clean finish on them, and there has been a lot of the rottenest commercial work you can imagine. That is something the public might be warned about and told that good things can be got, and there is no reason why some of the good things should not be photographed and illustrated in the weeklies.

Then comes the stained glass. The general public does not seem to know how stained glass

is done. They don't know that you must have a full-sized cartoon and that it costs quite a large percentage of the total. They don't know whether the architect makes the cartoon or the stained glass man, or whether they collaborate on it. Or, if you do employ an architect in connection with stained glass, that you owe him about fifteen per cent. of the cost even if he doesn't make the cartoon. These things are perfect shocks to the public, especially the last item. Now, there are great opportunities for glass, of course, in this connection, and there is a terrible lot of bad glass about, and more in sight.

Then there is the purely aesthetic question of the difference of handling necessary in sculpture with different materials. The absolute difference required for the treatment of a statue in such diverse materials as black bronze, pale grey granite or white marble. There is the color, material, technique, and one hundred and one things that make for a difference. I am sure the public would be interested to know that such a difference existed, and I think it could be told in forty lines.

Then there are a lot of ancient war memorials that would furnish material for another forty lines.

And last, after people have got into the habit of seeing these little paragraphs in a fixed place in the paper, let us spring the fact that there are a lot of us architects, artists, sculptors and painters. I am sure a little carefully organized propaganda of that kind would do a great deal of good. I cannot see that it would cost very much, and I fail to see that it would do any harm. I make that as my contribution to the discussion, that a little propaganda along these lines, issued in the name of the President of the R.A.I.C. impersonally, with his address, so that public bodies and people interested might possibly inquire, would be beneficial all round. If it is found that a great deal of inquiry is being made and people want to run competitions here and there, and ask for advice as between two different artists they have in mind, or anything of that kind, I think the President of the R.A.I.C. is in a position to point to the presidents of the provincial associations. The presidents of the associations have the natural powers of their office to ask for advice from any of their members if they want it. We must really help the painters and sculptors. They are going to have a more direct say in these matters than we are. It is true we can put the big emotions in stone, but, then, nobody but architects will ever appreciate our efforts.

In conclusion, I must say a word on decorative subject matter. We have been struggling
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